



TITLE:

歐文要旨

AUTHOR(S):

---

CITATION:

歐文要旨. 中國文學報 2008, 76: i-v

ISSUE DATE:

2008-10

URL:

<https://doi.org/10.14989/178015>

RIGHT:

SUMMARIES  
of  
THE JOURNAL OF CHINESE LITERATURE  
Volume LXXVI  
October, 2008  
Edited by  
Department of Chinese Language and Literature  
Faculty of Letters  
Kyôto University

A Study of Regular Rhymed Passages in Bamboo and Silk Texts Excavated from the Ch'u 楚 Region.

Tatsuaki SUZUKI, Kyoto University

This article examines rhyming passages in bamboo slips and silk manuscripts excavated from the Ch'u 楚 region, and considers the relationship between these rhyming passages and their philosophical content. Those passages consisting of any number of consecutive rhyming lines of fixed length (usually tetrasyllabics) are here referred to as "regular rhymed passages".

First, an analysis is made of regular rhymed passages which appear within the Warring States Ch'u-slips—the Kuo-tien Ch'u slips 郭店楚墓竹簡 and Ch'u slips collected by the Shanghai museum 上海博物館藏戰國楚竹書. Five texts have been discovered to consist on the whole of regular rhymed passages: *Lao-tzu* 老子, *Yu-ts'ung* 語叢四, *P'eng-tsu* 彭祖, *San-tê* 三德, and *Yong-yüeh* 用曰. These texts, as has already been indicated, have been influenced by the thought of Tao-chia 道家. From a more detailed examination, it becomes clear that these texts are based on the Heaven's Law (*t'ien-tao* 天道), take an active role towards the realities of politics, and amalgamate various system of thought, especially Confucianism. All these elements suggest that

this unique system of thought may be regarded as Huang-Lao 黃老 thought.

Second, an examination from a similar point of view of the Han period Ch'u bamboo slips and silk manuscripts follows. In the Chang-chia-shan bamboo slips 張家山漢簡 and the Ma-wang-tui silk manuscripts 馬王堆帛書, *Kai-lu* 蓋廬, *Lao-tzu* 老子, and *Huang-lao-po-shu* 黃老帛書 contain numbers of regular rhymed passages. Furthermore, we can see a similar relationship between these passages and Huang-Lao thought. On top of this, from comparison with traditional transmitted texts, the relationship between regular rhymed passages and Huang-Lao thought will become clearer. In view of the composite nature of the kind of Huang-Lao thought found in the manuscripts from the Ch'u region, we can conclude that the Huang-Lao thought during the Warring States period was not as exclusive as in the Han dynasty, but it was used by various philosophers as a tool of thought.

Finally, other examples are listed in which rhyming passages appear sporadically, and are briefly compared with the examples quoted above.

### On Ji Kang 嵇康's "Music Has in It Neither Grief nor Joy 聲無哀樂論"

Yuki Shishido, Kyoto University

"Music Has in It Neither Grief nor Joy" is one of the essays written by Ji Kang, a famous literary figure in the end of the Wei dynasty. In this paper, I intend to analyze this work and through it to understand Ji Kang's character as a writer.

In chapter one, the highly logical attitude of this essay is explained. This essay is written in dialogue style between Host of Dong-ye 東野主人 and Guest from Qin 秦客, while Ji Kang's view is given through remarks of the former. However, the considerable point is the accurate correspondence between the two imaginary debaters and the highly logical—sometimes sophistic—arguments by Host of Dong-ye, namely Ji Kang. This point is considered to reflect an important characteristic of Ji Kang, who was, even more so than general understanding, an eager polemic and a sharp rhetorician.

In chapter two, the significance of this essay as a philosophy of music is considered. In ancient China, music was thought to be a carrier of the emo-

tions of performers or composers. Accordingly, it was said that a ruler could judge the condition of people by listening to their music, and could influence them to make a virtuous society by diffusing virtuous music. Ji Kang, however, objects to this traditional view and insists that music has no emotional content. In his theory, music does not transmit emotion but releases emotions already existing in each listener. He emphasizes the essence of music as “harmony 和”, not emotion, where this “harmony” has the power of prompting all kinds of emotion. This paper analyzes the concept of “harmony” as being very similar to that of Dao 道, which in itself nothing but can be the source of everything. Taoism 道家思想 did not originally respect music and did not have an effective philosophy of music. However, in this essay, Ji Kang applies Taoist ideas and presents his own theory.

In chapter three, two problems found in this essay are treated. One is the problem of “good 善” and “bad 惡”. As a whole, Ji Kang emphasizes “harmony” in music, but sometimes he remarks that there is “good” or “bad” in music. This paper considers it to be a fault of this essay, because, if checked against his principle, “good” or “bad” must be judged by listeners and, as with “grief” or “joy”, cannot exist in music itself. The other problem is about the eighth paragraph. In this paragraph, Host of Dong-ye says “the essence of music is such that the mind is the central thing 樂之爲體，以心爲主”. These words seem to contradict Ji Kang’s idea that separates the essence of music from the human mind. On this problem, however, this paper notices his usage of the word “Yue 樂” and concludes that it is not a contradiction. “Yue” is one of the words to mean music, but when explains his own theory, Ji Kang deliberately avoids using the word “Yue”. Therefore, even though he admits the role of the human mind in “Yue”, this “Yue” is different from “music 聲” in his theory.

In chapter four, Ji Kang’s view of “nature 自然” is considered. As stated in the third paragraph, “music has a natural harmony; it is unrelated to human feelings 音聲有自然之和，而無係於人情”. His “harmony” belongs to “nature”, and this “nature” tends to be opposed to the human mind and society. It has already been pointed out by scholars that his view of “nature” is unique, compared even with that of his intimate friends. For example, Ruan Ji 阮籍’s “nature” seems ultimately to embrace all possible realities, including human society. However, Ji Kang seems to regard “nature” as independent from society, and as possessing its own law. This paper hypothesizes that this view of “nature” may be related to Ji Kang’s critical attitude toward social reality, which finally led him to be executed as an offender.

# Nature in the Inhabited World

## —— Tao Yuan-Ming's Redefinition of Nature

CAI Yu, National Taiwan University

"Nature" is a core issue in the intellectual history of the Six Dynasties. In the era in which nature went through heated debates, Tao Yuan-Ming strived to redefine the concept of nature by practising 'the return to nature' in his own life through a series of dialogues and reflections, and embodying a life settled in the natural world. This essay summarizes Tao's contributions as 'nature in the inhabited world' in four sections, 'nature and the inhabited world', 'landscape and the idyllic', 'following the cosmic transformation and recognizing the destiny', and 'alcohol drinking and metaphor'. The argument is to articulate 'the civilized nature' as composing of 'human and beings' on the one hand, and 'human relationships' on the other.

## Recognition of different culture in Yuan Zhen 元稹 ——Mainly the communication with Bai Ju-yi 白居易

Satoshi YOSHIKAWA, Kyoto University

Yuan Zhen composed a lot of poetry to describe the Man-yi 蠻夷 (different ethnic groups in the south) region, though this has not been examined. The purpose of this paper is to clarify the development of his recognition of different culture. When Yuan Zhen was relegated to Jiang-ling 江陵, the feeling of rejection towards the Man-yi region appears strongly in "Chou han-lin Bai xue-shi dai-shu yi-bai-yun 酬翰林白學士代書一百韻", a poem that describes Man-yi in detail for the first time. However, in the poems "Sai-shen 賽神", "Jing-zhou 競舟", "Mao-she 茅舍" composed afterwards in Jiang-ling though the poet criticized a lack of culture among the native people, the picture he paints of their lifestyle overflows with energy. Therefore, sorrow is not felt in these poems. Yuan Zhen notices the native people live stoutly with a sense of values different from Zhong-yuan 中原, while his recognition of Man-yi changes gradually.

After Yuan Zhen was relegated to Tong-zhou 通州, he describes nature and

the customs in these different regions exquisitely through his communications with Bai Ju-yi, and their power of expression to depict different regions develops mutually. An important change in the recognition of different culture is to admit uniqueness in the regions of Jiang-ling, Tong-zhou, and Ling-nan 嶺南, which were previously recognized only by the single name Man-yi. Moreover, a colorful different culture in Ling-nan is described in the poem "He Le-tian song ke you Ling-nan er-shi-yun 和樂天送客遊嶺南二十韻" though Ling-nan had previously been expressed as a frightening land. Originally, descriptions of the Man-yi was merely an element added to long recollection poetry in order to emphasize the sorrow and misfortune of relegation. However, Yuan Zhen composed poetry about Man-yi that did not express the sorrow. This recognition plays a major role when Yuan Zhen is relegated to Man-yi and in the process of overcoming his sorrow.

Commentaries on Lu-xun's "A Brief History of Chinese Fiction"  
XXVII : Novels of Adventure and Detection in the Ching Dynasty

Osafumi NAKAJIMA

**REVIEWS:**

Zhou Xun-chu: Short History of Chinese Literary Criticism, translated by  
Takashi TAKATSU  
—— Hiroshi KOZEN

**SELECTIVE ABSTRACT OF RECENT WORKS**